10 M-G-M Features Soon in Production

CANADIAN MOVING PICTURE DIGEST

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STAR POWER

METRO-GOLDWYN-MAYER

PUBLISHED BY
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WONDER WHAT THIS INDUSTRY THINKS ABOUT!

(with Apologies)

"Imagine! M-G-M took 5 out of 11 again this month in M.P Herald's box-office survey! You can't blame them for claiming Leadership. The facts back 'em up!"

"Can you beat it! Regina Crewe in N.Y American picks 10 Best Pictures of the first six months of 1932 and 5 of 'em are M-G-M!"

"That M-G-M outfit has done picture business a genuine service in this tough year. Film business could never have survived without M-G-M's run of hits!"

"A picture like 'Grand Hotel' is a tonic. It revives interest in theatre attendance. Every other producer benefits by M-G-M's idea to put all those stars in one big show!"

"One thing we've all learned this year We need star names on the marquee to bring 'em in. Average pictures don't go any more. Lucky M-G-M with its STAR POWER!"

"Variety prints a story this week saying a lot of salesmen went out to sell too early and that only M-G-M held back its men. The exhibs must be waiting for those M.G.M men first!"

"Think of it! 'Strange Interlude' is repeating 'Grand Hotel' business in Los Angeles. That M-G-M crowd has turned out the only two real Road Shows of the year!"

"Did you notice all the Held Over pictures at the Capitol? 'Red Headed Woman' 'As You Desire Me' 'Letty Lynton' 'Washington Masquerade'-- it takes plenty to go two weeks in a big Broadway house!"

"Wonder what Leo is going to spring next. That sly Lion keeps this industry On its toes. He's been roaring lustily now for almost ten years without a let-up. Must be a red meat diet!"

Sub-Committee Imperial Economic Conference receives suggestion British film distribution might be assisted by additional tax on all foreign films imported

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BRITISH PICTURES NEED SELECTION

ALL good Canadians are in favour of stimulating an interest in British Films; and many have made concrete contributions toward the establishment of a British Film Market here!

Outside of Film Interests, a real knowledge of Motion Pictures is very limited.

While it is quite true that various organizations across the Dominion, we will limit our present observations to Canada, have contributed largely in awakening British Film interest through their propaganda, it is equally true that these non-motion picture interests have not helped the British Film market here, by way of any substantial contribution in the formation of British Film contracts, or by way of promoting larger British film attendance at theatres. The latter substantial contribution has been the result of the efforts of Film Exchanges handling British product and the co-operation of exhibitors who have played British films!

It is interesting, if at times amusing, to hear enthusiastic sponsors of British Films make statements in respect to British Films which are as far away from fact as any statement could possibly be. For instance some of these ladies, and some editors of our daily newspapers, believe that British Films do not need to be censored, that all British Films should be distributed in Canada.

These enthusiasts would be surprised to know that all British pictures must pass through the Censor Board; and that some British films have not only been "cut", before they have been censor-approved, but that some British films have been refused the usual exhibition license by the Censor Board, because this Board did not consider these particular pictures suitable for exhibition in Canada! It is also of interest to note that rarely does a Canadian distributor release a British film in Canada without first reviewing it, perhaps several times, in order to eliminate scenes, by way of speeding up the action.

The Digest's British Film interest is not in need of any interpretation, nor explanation, when The Digest states that there is nothing better than a good British Film and nothing worse than a poor one.

There is no need to stress poor films, presented by any other country, as an alibi. Sensible persons will realize that one generally substitutes product with "better product", on occasion, with "as good as the best", but very rarely with "as bad as the worst". The British film for Canadian distribution and for U. S. distribution must be as "good as the best", or better!

GOLD-DUST OUT OF STAR-DUST

WE HAVE heard about the lucky seven, and "come seven, come eleven", also the unlucky thirteen, but this year Metro-Goldwyn-Mayer established luck for the "perfectly even number six".

Six of its stars led the Motion Picture Herald Poll recently held to determine box-office leadership in pictures.

"The Grand Old Lady of the Screen", Marie Dressler, took first place, ranking above men and women stars.

Joan Crawford, Greta Garbo, Norma Shearer, Wallace Beery and Clark Gable complete the six, which leaves four other winners distributed among the other major trademarks of the screen.

The leadership of Marie Dressler is an interesting one. Here is no flaming youth with its beauty to command a screen following, two qualifications which we have always deemed indispensable for screen success. Marie Dressler embodies personality, and ability, and has won her pre-eminent place on the screen, because Leo, the Lion, knows his stars; and how to make Gold-Dust out of Star-Dust.

RAY

RAY LEWIS

PRESENTS

THE TORONTO GLOBE editorially advises free censorship for British films and free entry. It quotes one of the representatives of the British Film Industry at the Imperial Economic Conference, as stating that all the British producers ask is a "square deal". The "square deal" is interpreted as a chance to show enough of their pictures to Canadian audiences to convince Canada that Britain can regularly produce pictures as good as Hollywood's best, and so win steady patronage.

We are in agreement with the "square deal" idea, but are British producers prepared to give Canadians a "square deal"? It might be well for Canadians to ascertain from the British Film Group what is its definition of a "square deal for Canada?"

It is equally true that England can make pictures as good as the best, but it is as equally true, that these pictures are as much in need of censoring as is the American product! In fact, there is a greater need of British Film censorship for pictures to be distributed throughout the British Empire, than the U.S. government need exercise in its censorship of its own product.

The British Empire has its millions upon millions of subjects in India, and its other colonies, who are incapable of reading, or talking English; and upon whom the effect of a film must be tremendous. If the British Government does not like what is produced in American films it still has the alibi of saying to its subjects, "This is not in accordance with British ideals, ideas, or policies, it is the people of a foreign country whom you as Britishers, are viewing," but if the picture is British-produced, and uncensored, upon whom then will the British government place the responsibility?

WHEN the question of the producers of films is taken into consideration, there is no difference between producers, either in the U. S., or in Great Britain, save that the British producer may have a broader interpretation of many things, which involve moral problems, than has the U. S. producer, and since the British producers have had a greater latitude with their Censorship Board than have the American producers whose product is released in the U. S. and in Canada.

It is also a fact that the British producer may more delicately handle "moral problems" than does the American producer, since the British producer is in this respect reflecting the attitude of the general public; and is not fear-conscious of the moral aspect, nor its reaction upon theatre patronage.

The Digest is in favour of a British film preference, reduced censorship fees, to cover costs of censorship only; and that British films be permitted to enter duty free, providing that these films are directed to representative agencies.

We are also of the opinion, that consideration should be given to the British Film Market here, by way of retaining its present public favour; and that this consideration should direct itself toward the promotion of Quality British Films. Further, that this Quality should be determined to some extent by the investment in the British Film production, a proviso which the Government of Great Britain has found necessary and expedient in order to protect its film market against inferior British Quota Films.

IF the British producer-distributor, or his Canadian distributor is interested only in "quick money", he, or they will oppose any restrictions placed upon British Film distribution in Canada, but if either, or both are "wise showmen", and are operating with a sense of good business management, than the "restrictions" will be looked upon as a necessary protection to preserve and build up a British Film Market here, such "restrictions" being in the nature of preserving and maintaining "quality".

Sir S. G. Tallents, K.C., M.G., C.B., C.B.E., Secretary of the Empire Marketing Board, Adviser to official delegates, U. K., Mr. Neville Kearney, Secretary of the Film section of the Federation of British Industries, unofficial visitor from U. K., The Rt. Hon. Sir Philip Cunliffe-Lister, P.C.G., B.E., M.C., M.P., Secretary of State for the Colonies, official Delegate, United Kingdom, and the Hon. H. H. Stevens, L.L.D., M.P., Minister of Trade and Commerce, official Canadian Delegate, discussed the Film question at several meetings.

It is reported that Capt. F. C. Badgeley, director of the Ontario Motion Picture Bureau; G. E. Patton, director of the Ontario Government Motion Picture Bureau; and Major Boylen, also discussed films with the various members of the film committee.

WHY the decision in respect to Film Quotas should be termed "A Hollywood Victory", is subject to interrogation. It appears that the Canadian angle on the film question is brushed aside; and that the film question is referred to as "Hollywood versus British Films".

We, in Canada, are of the opinion that we are sufficiently adult in our nationhood to have some ideas, worth considering, on our own.

We, who live in Canada, who do business here, who are directly and actively interested in motion pictures,

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Canadian Productions Ltd., million-dollar motion picture company to produce at Trenton—not authenticated

Ray Presents

(Continued from Page 4)

know something about such Enterprise; and we feel, that anything and everything that affects our interests, should be submitted to us for consideration, before we are submitted, or committed to any Film legislation or government action.

Hear the Canadian side of the story, with any other version which is presented; and out of this mutual consideration let us formulate mutual advantages.

An editorial in The Cinema, English Trade publication, of August 3rd, is headed "Ottawa Prospects, Do We Need A Quota?"

The Cinema cites "squabbling" at the Conference, and in references made to the subject of films, states that its publication has been informed that the film question may not be discussed at all officially.

"We are told, by such shrewd business men as Mr. S. W. Smith, who knows Canada so well, that even if the politicians do discuss British films they could never introduce a satisfactory film quota system, and we are even told that a quota system might do more harm than good", states the Cinema.

THE CINEMA states that if the Quota was abolished to-day in Great Britain, "British films would still be in demand".

Figures at the Board of Trade show that the British Quota demands 7½ percent showing of British films under the Act, but actually there has been 17.9 percent British films shown in Great Britain during the last Quota year.

"Thanks to the enterprise of the leaders of the British Industry, the truth is," states The Cinema, "that British films no longer need a Quota Act to get them across. That is why Mr. Isidore Ostrer and Mr. C. M. Woolfe, who thought to have gone to Ottawa, changed their minds and decided that they could do better work at home. They have judged wisely."

"While they continue to make great pictures, the statesmen may safely be allowed, to devote their energies to wheat tariffs and the Great Bacon problem and may leave the Film Industry to its own Great and Growing Resources," concludes "The Cinema" editorially.

And "that's that", and perhaps that is the answer to the query as to where is Mr. Ostrer and Mr. Woolfe, but it is not the answer to the British delegation representation, official and unofficial who worked toward a British Film Quota, and which inspires the question as to how representative is the Film unit of the producer-distributors in Great Britain, which is in affiliation with the F.B.I.?

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BOX 9 — DIGEST

Toronto Theatres

LOEW'S—Manager Jules Bernstein — "Washington Masquerade", a Metro-Goldwyn-Mayer production with Lionel Barrymore and Karen Morely. Picture directed by Charles Brabin.

UPTOWN—Manager Tom Daley—"The Ghost Train", with Jack Hulbert, and Ciceley Courtneidge. A Gainsborough picture, adapted from the Arnold Ridley mystery thriller.

TIVOLI—Manager M. J. Doyle — "Bring 'Em Back Alive", Frank Buck's R.K.O. feature, directed by Clyde E. Elliott.

IMPERIAL—Manager H. V. Knevels — "Madame Racketeer", a Paramount picture with Alison Skipworth and George Raft.

SHEA'S—Manager Jerry Shea — "Young Bride", a Pathe feature with Helen Twelvetrees.

Film Committee Rejects British Film Quota

THE Film Committee, which met during the Imperial Economic Conference at Ottawa, rejected the proposal to introduce British Film Quota legislation as a means of stimulating British Film distribution in Canada. The official announcement covering this issue was to the effect that the experts' report contained no recommendation of any change in the present system governing the distribution of British-produced films. The Committee made a general recommendation that "great attention be given the need for continued development of Empire film and radio facilities." The increase in British film distribution and the arrangements, whereby every British producer-distributor of importance has tied-up with an Exchange in Canada, for the distribution of its product, the general friendly attitude of exhibitors, has made the Film Quota at the present time, apparently unnecessary.

THEATRE WANTED

I have an apartment and residence in Toronto which I desire to sell. Will consider good motion picture Theatre in arranging a sale by way of part payment. If your theatre is worth more than my property I am ready to pay the difference.

SHOWMAN — DIGEST

WANTED

Theatre Manager for town about five thousand. State references whether married or single and salary desired in first letter. Applications confidential.

BOX 15 — DIGEST

Imperial Economic Conference Sub-Committee receives suggestion single positive Empire films be admitted under bond without duty for 30 days

Round About the Studios

M-G-M's Six Winners in Six Winning Features

Marie Dressler's next release is "Prosperity," in which she is co-starred with Polly Moran. Upon her return from her European vacation Joan Crawford will begin work in "Lost," an original story by Edmund Goulding. "As You Desire Me" and "Grand Hotel," the latter now being roadshowed by M.-G.-M, are the latest films made by Greta Garbo. Norma Shearer and Clark Gable have the leading roles in "Strange Interlude," soon to be released. Miss Shearer is at present playing the starring role in "Smilin' Through" under direction of Sidney Franklin. Wallace Beery's next starring picture will be "Flesh," and will be directed by Robert Z. Leonard.

"White-face" New Wallace Film

"White-face" is the title of the new Edgar Wallace film produced by British Lion, and production of this "thriller" provided many thrilling moments for the cast. T. Hayes Hunter, the director, is a stickler for realism and consequently John Roberts as "Dr. Marford" had to plunge through a real window into his car and then plunge the automobile through a heavy plate glass window while making his escape. The "fight" scene in the picture resulted in Richard Bird having his shoulder dislocated and Leslie Perrins had to have his head bandaged.

Warners to Produce "The Miracle"

"The Miracle," the famous Max Reinhardt spectacle which was the theatrical sensation of Europe and America, is to be produced on the screen by Warner Bros. Pictures, Inc. The picture will be filmed in Technicolor throughout, and Loretta Young, youthful screen star, will play the role of The Nun, which was portrayed in the original production by Lady Diana Manners, Rosamund Pinchot and other women eminent both on and off the stage.

John Gilbert, M.-G.-M. feature player, was married last Wednesday to Virginia Bruce, the hour of the wedding being set only that afternoon. Those present were best man, Irving Thalberg, Matron of Honour, Mrs. Donald Ogden Steward; other guests were Dolores Del Rio, Cedric Gibbons, Donald Ogden Steward, etc.

Two Basil Dean British Productions Released by RKO

Basil Dean, noted British director, has been assigned to direct the made-in-England product which will be released in the Dominion and the United States through RKO Radio, Ltd.

John Galsworthy's greatest play, "Loyalties," has been purchased by RKO Radio Pictures for production in the locale which is represented in the play. This is the story of a typically British problem: class loyalty which caused a man's peers to rally to his side when prison loomed; only to punish him in another, more subtle but equally cruel way.

The second of the Basil Dean-Radio Pictures productions will be Robert Hichens' celebrated mystery story, "The Bracelet," which appeared in Cosmopolitan Magazine, and enjoyed a wide circulation in book form in North America and in the United Kingdom.

Harker in "Frightened Lady"

Gordon Harker, the inimitable cockney comedian of "The Ringer" and "Lady Panniford's Folly", has the biggest role of his career in "The Frightened Lady" and makes good with a vengeance. In the course of production, Mr. Harker has associates in fits of laughter and many a scene has had to be retaken because some member of the cast laughed out of turn.

Lewis Stone has been signed to a new long-term contract by Metro-Goldwyn-Mayer, according to announcement from the Culver City Studios.

COMPLETE

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Lenses, Carbons, etc.
Everything for the Theatre from Sheet to Street.

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TORONTO, ONT.

United Artists Striking Announcement in Imperial Issue

We cannot lose this opportunity of congratulating the United Artists on the announcement recently published in The Digest's Imperial Economic Conference issue, containing the information that United Artists would release twelve British feature pictures from the British and Dominion studios.

Aside from the merit of the releases, the ensemble of this announcement was particularly attractive and created considerable comment among the delegates, official and unofficial, who received complimentary copies of the special Digest Imperial Issue.

Exhibitors have responded to the announcement, according to advice from Mr. Haskell Masters, General Manager of United Artists Corporation, Limited in Canada.

The Digest is familiar with the Trademark of British and Dominions, this latter company having produced some of England's most successful screen productions, among these "Rookery Nook," which was released in Canada by Regal Films as a Metro-Goldwyn-Mayer feature. "Carnival," "Splinters," "Plunder," "Tons of Money" and "The Chance of a Night Time" "Good Night Vienna," retitled "Magic Night" with Jack Buchanan and Anna Neagle, rolled up a box-office record in England, which would have made any Broadway theatre turn, "green with greenbacks."

Our best wishes to United Artists in this, their first real British picture distribution in Canadian film enterprise.

Laemmle Announces Cast of "Nagana"

Carl Laemmle, Jr., announces that Tala Birell and Paul Lukas are to be co-starred in "Nagana" an original story by Lester Cohen and Dale Van Every, with an African background. Edward Laemmle is scheduled to direct the production for Universal which will be Miss Birell's next appearance following her American debut in "The Doomed Battalion."

M-G-M Stars Who Hit the Box-Office Bull's Eye

High up on the list of money-makers in the recent trade paper poll of leaders of the motion picture box-office, we find, in addition to the six M.-G.-M. stars of the ten selected, Lionel Barrymore, Jackie Cooper, Robert Montgomery, Buster Keaton and Johnny Weissmuller, who have hit the box-office bull's eye.

Imperial Economic Conference Sub-Committee receives suggestion that closer contact between Empire producers and Dominions' Censorship Boards might be in the interest of British film distribution